

(SECOND SERIES).

## O WHO WILL O'ER THE DOWNS SO FREE.

(HICKENSTIRN'S SONG.)

A CHORUS FOR MALE VOICES.

COMPOSED BY

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(Of Willesbridge).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Moderato.

ALTO.

1st TENOR (Sopr. lower).

2nd TENOR (Sopr. lower).

BASS.

ACCOMP.

$\text{D} = 112.$

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Moderato.

O who will o'er the downs so free, O who will with me ride, O

O who will o'er the downs so free, O who will with me ride, O

O who will o'er the downs so free, O who will with me ride, O

O who will o'er the downs so free, O who will with me ride, O

Moderato.

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

NOTE.—The words of this song are written in allusion to an event supposed to have taken place in the neighbourhood of Winterborne, in Gloucestershire. One Hickenstirn (or Hickery Stirn, as he is called by the common people), who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbour's daughter—won her affections—was refused by her parents; but with the assistance of his friends carried her off from her father's house. Such events were not uncommon in the middle ages.

O WHO WILL O'ER THE DOWNS SO FREE.

cres.

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

cres.

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

cres.

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

*ff* rit.

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

*ff* rit.

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

*ff* rit.

O WHO WILL O'ER THE DOWNS SO FREE.

O WHO WILL O'ER THE DOWNS SO FREE.

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

greet - ing fair that pass - ed thero Be - tween my lovo and me.

greet - ing fair that pass - ed there Be - tween my lovo and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

rit.

rit.

O WHO WILL O'ER THE DOWNS SO FREE.

I pro - mis'd her to come at night, With com - rades brave and true, A

I pro - mis'd her to come at night, With com - rades brave and true, A

I pro - mis'd her to come at night, With com - rades brave and true, A

I pro - mis'd her to come at night, With com - rades brave and true, A

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

pro - mis'd her to come at night, She's wait - ing now for me, And

pro - mis'd her to come at night, She's wait - ing now for me, And

pro - mis'd her to come at night, She's wait - ing now for me, And

pro - mis'd her to come at night, She's wait - ing now for me, And

O WHO WILL O'ER THE DOWNS SO FREE.

The musical score consists of two systems of music. The top system is in common time and common key, featuring a soprano vocal line and a piano accompaniment. The vocal line consists of a single melodic line on a single staff. The piano accompaniment is on a lower staff, providing harmonic support. The lyrics are repeated four times, each ending with a dynamic of *rall.* and a forte dynamic. The bottom system is also in common time and common key, continuing the soprano vocal line and piano accompaniment. The lyrics are repeated three times, each ending with a dynamic of *rit.* and a forte dynamic. The piano accompaniment is on a lower staff, providing harmonic support.

ere the dawn of morn - ing light, I'll set my true love free, And  
ere the dawn of morn - ing light, I'll set my true love free, And  
ere the dawn of morn - ing light, I'll set my true love free, And  
ere the dawn of morn - ing light, I'll set my true love free, And  
ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

N.B.—Published also in the key of F, for Treble, Alto, Tenor and Bass.